wards married, played in the burlesques and farces without which no theatre bill in London at that time was complete. The Wigans offered me an engagement, and I stayed with them until 1868, when I again left the stage. During this engagement I acted with Charles Wyndham and Lionel Brough, and, last but not least, with Henry Irving.

Mrs. Wigan, *nee* Leonora Pincott, did me the honour to think that I was worth teaching, and took nearly as much pains to improve me as Mrs. Kean had done at a different stage in my artistic growth. Her own accom-plishments as a comedy actress impressed me more than I can say. I rememher seeing her as Mrs. Candour, and thinking to myself, "This is absolutely perfect.[7]' If I were a teacher I would impress on young actresses never to move a finger or turn the eye without being quite certain that the movement or the glance *tells* something. Mrs. Wigan made few gestures, but each one quietly, delicately indicated what the words which followed expressed. And while she was speaking she never frittered away the effect of that silent eloquence.

One of my besetting sins was—nay, still is—the lack of repose, Mrs. Wigan at once detected the fault, and at rehearsals would work to make me remedy it. " *Stand stitt I*" she would shout from the stalls. " Now you're of value 1ᴹ " Motionless! Just as you are! *That's* right"

A few years later she came to see me at the Court Theatre, where I was playing in " The House of Darnley," and afterwards wrote me the following very

kind and encouraging letter:

" *December* 7, 1877.

" DEAR Miss TERRY,—

"You have a very difficult part ia 'The House of Damley.' I know no one who could play it as well as you